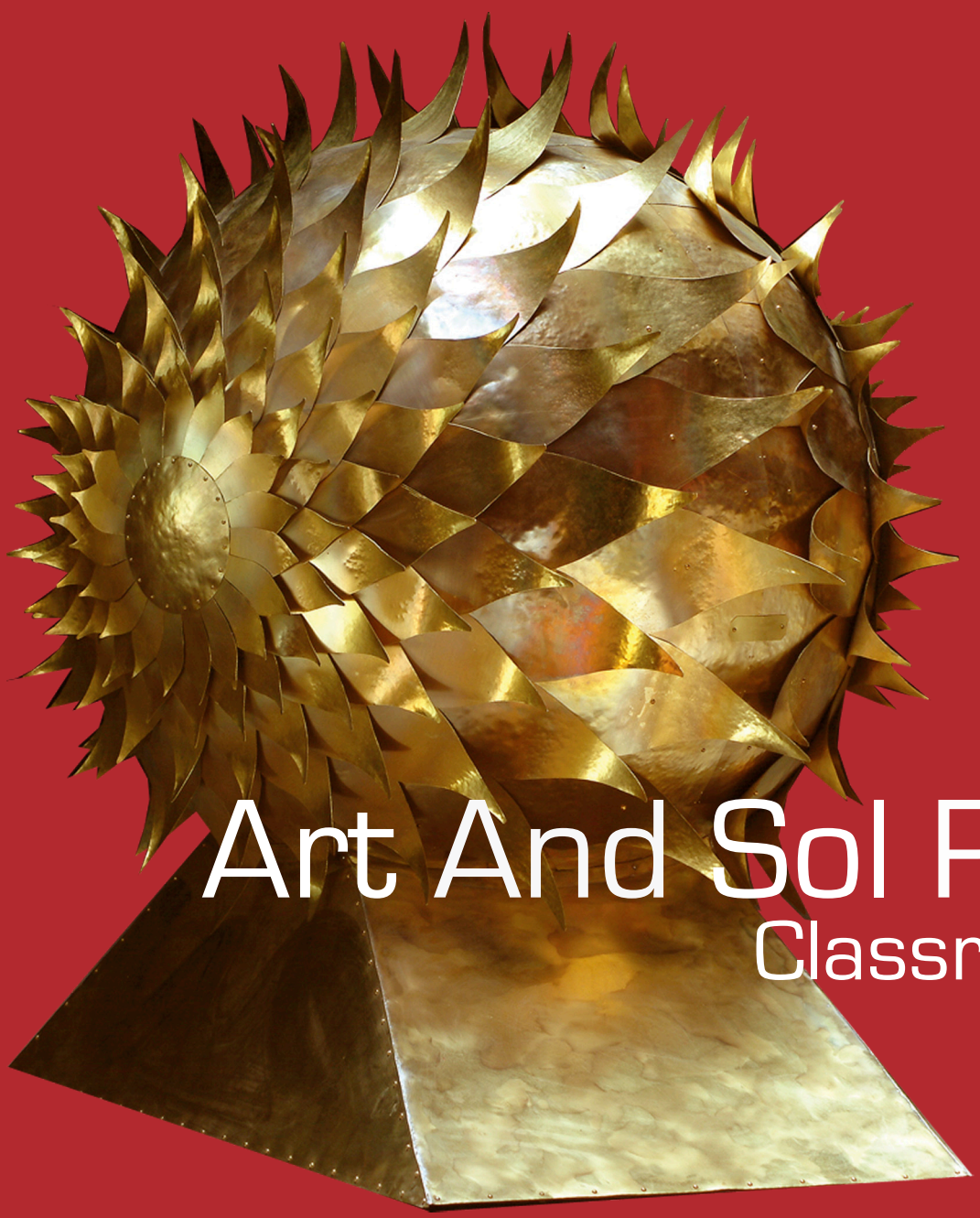
City of El Paso
Museums and Cultural Affairs Department



Art And Sol Project

Classroom Guide

City of El Paso
Museums and Cultural Affairs Department

MCAD Mission

The mission of the Museums and Cultural Affairs Department (MCAD) is to assist in developing a world-class arts community in El Paso, Texas. To accomplish this goal the MCAD has established **The Museums Division** comprised of the El Paso Museum of Art, the El Paso Museum of Archaeology and the El Paso Museum of History each dedicated to providing exhibitions and educational activities that recognize the region's multi-cultural heritage and contributors. **The Cultural Affairs Division** implements funding programs, public art programs, cultural tourism initiatives and performing/visual arts events that provide a variety of opportunities to engage in arts and cultural activities that enliven and celebrate the City of El Paso and the region. The Museums and Cultural Affairs Department is committed to the continued development of the City's arts industry, providing quality programs that are representative of the city's diverse cultures; and to maximizing available resources in order to enhance the city's cultural vitality.

Art & Sol Project

The Art And Sol Project is the first large-scale public art project in the City of El Paso. The result of a public/private partnership, the project was spearheaded by Impact Programs of Excellence. Playing on El Paso's reputation as the Sun City, spheres resting on bases were fabricated before being turned over to artists.

Over a dozen artists were selected to interpret a sculptural Sol using their unique styles and creative approaches. From the fanciful to the culturally charged, from the abstract to the representational, the Art And Sol Project exemplifies the myriad of visions that make El Paso's dialogue so compelling.

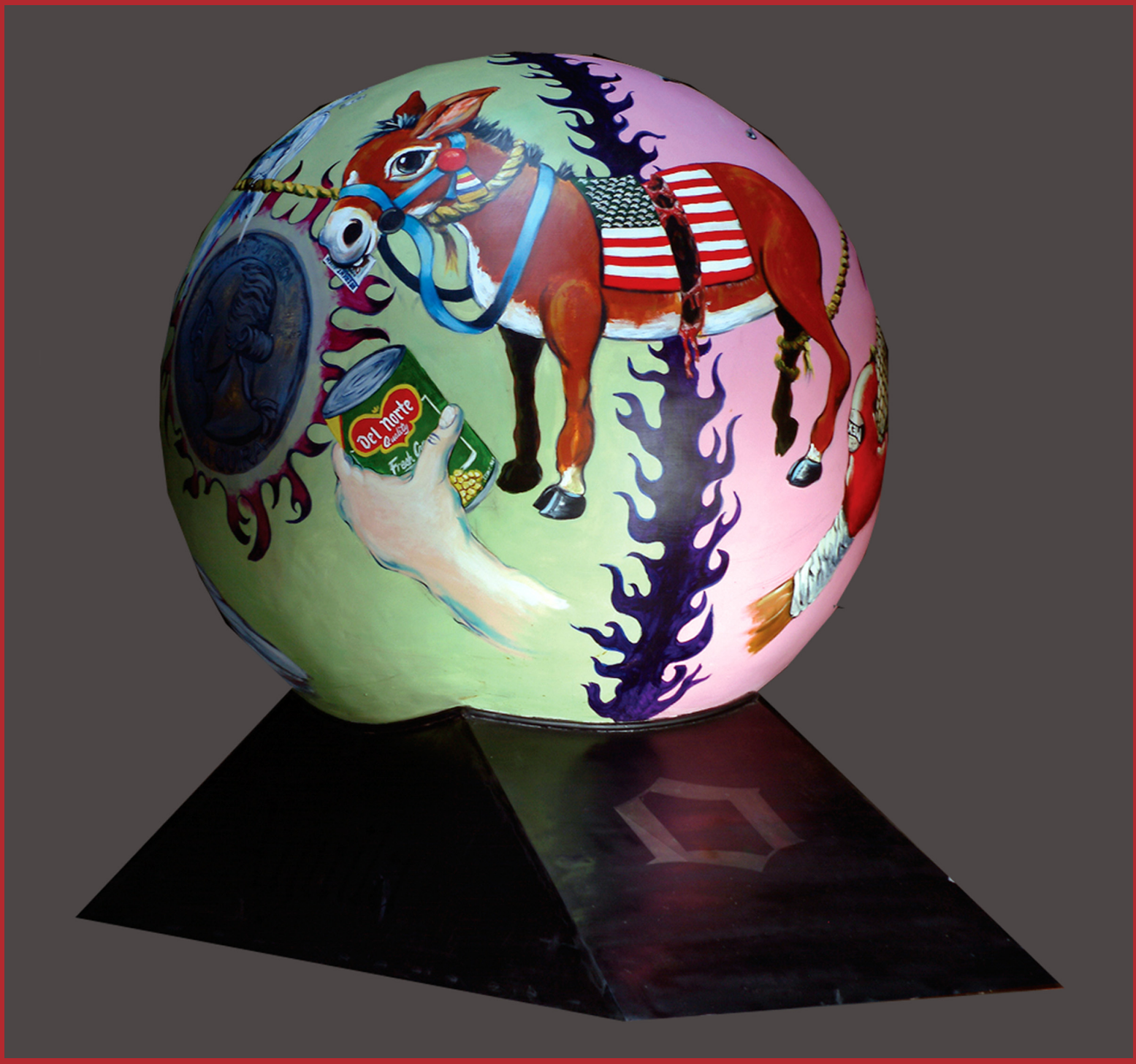
The resulting works have been displayed prominently all over El Paso before being purchased by the Museums and Cultural Affairs Department (MCAD) so that generations of El Pasoans may have their imagination sparked by this unique project. The works will rotate through public spaces throughout the city for years to come, spreading light and inspiration to El Paso and its visitors.

Feedback and Questions

Let us know if you use this Classroom Guide with your students!

If you have questions about the Art And Sol Project, these lesson plans or want to know more about available educational resources MCAD offers please contact Ben Fyffe, Art & Education Programs Specialist at 915.541-4899 or email at FyffeBE@elpasotexas.gov.

www.elpasotexas.gov/mcad



About the Artist

Francisco Delgado (b. 1974) was born in Cuidad Juárez and grew up in El Paso's Segundo Barrio. Delgado's works are informed by the social and cultural struggles inherent in life on the U.S.-Mexican Border. Often political, Delgado states that his work explores conflicts in which, "the artwork questions racism, Mexican and United States traditions, and immigration policies." Delgado received his BFA from the University of Texas at El Paso and his MFA from Yale School of Art. He currently lives and works in El Paso,

About the Sol

In this work, titled Aguila O Sol (Flip of the Coin), Francisco Delgado divides the sphere in two. Presenting the viewer with both an American and Mexican side, Delgado includes imagery pulled from popular culture from both sides of the Border. The donkey in the middle is an unusual self-portrait of the artist, a symbol reflecting his working-class background and point of view. Having grown up on both in El Paso and Cuidad Juárez, the artist depicts himself with feet firmly on both sides of the Border dialogue.

Classroom Discussion

Show students Aguila O Sol (Flip of the Coin) (available in MCAD image file, print out or project in powerpoint). Spend some time discussing Aguila O Sol (Flip of the Coin) and Border issues with students in an open forum. Encourage discussion by asking open-ended questions such as:

- How can you tell that the artist is interested in the Border? What are some symbols he uses to represent the United States? Mexico? What are some symbols you might use in your own work?
- Would this work be easy to understand if you lived somewhere else?
- The experience of Mexican-Americans reflects the struggles of other ethnic groups and cultures throughout American history. What are some other groups and cultures that might create their own Sol? What symbols would reflect their struggle integrating into American society?
- What would you title the work if you were the artist? Why?
- How is life different for people on the Border than in other parts of the United States and Mexico? What are some of the best things about Border life? What are the challenges?
- How is language different on the Border? Sense of time?

Social Studies Timeline

Depending on your students' abilities, have students create a timeline of 5-10 major events and figures that have influenced the U.S.-Mexico Border and Mexican-American culture starting with the Mexican-American War (1846) until present day.

Students can include political, cultural, artistic events and figures and should include one specific to El Paso. Students can also illustrate events on their timeline.

This lesson aligns to Social Studies TEKS

3.1(A) describe how individuals, events and ideas have changed communities over time

3.3(B), 3.16(E), 4.22(C), 5.25(C), 6.21(C) interpret and create visuals including graphs, charts, tables, timelines, illustrations, and maps

4.20(C), 5.23(C) summarize the contributions of people of selected racial, ethnic, and religious groups to the state of Texas and our national identity.

4.3(D) describe impact of Mexican-American War on Texas

5.19(B) describe how people from selected racial, ethnic, and religious groups attempt to maintain their cultural heritage while adapting to the larger Texas culture

6.17(B) explain the impact of political boundaries that cut across culture regions

Make a Border Sol

Have students create their own papier-mâché Sol using symbols that represent life on the Border.. based on Francisco Delgado's Aguila O Sol (Flip of the Coin), When completed, display in classroom or school hallway with a printout of the inspuration work.

Materials
128 oz. Bottle of Glue
Water
Newspaper Strips
Round balloons
Plastic or Styrofoam bowls
Paper plates
Acrylic or Tempera Paints
Brushes

1. Have students inflate their balloons and tie the end.

2. In plastic bowls, students should mix 2 parts glue to 1 part water.

3. Students will take newspaper strips and dip or brush them on both sides with the glue mixture. Strips should then be placed on the balloon, covering all parts except the base. Allow to dry overnight.

4. Once papier-mâché has completely dried, distribute paper plates, brushes and paint to all students. Students should paint a line down the middle to divide their work similar to the artist. Each side should then be painted a different color.

5. After base colors have dried, have students put symbols on each side of their Sols.

6. Students can follow-up by creating a symbol key, explaining what each symbol means and why it was chosen.

<u>This lesson aligns to Art TEKS</u>

43.2(C), 4.2(B), 5.2(C) create/design original artworks using a variety of art materials used appropriately

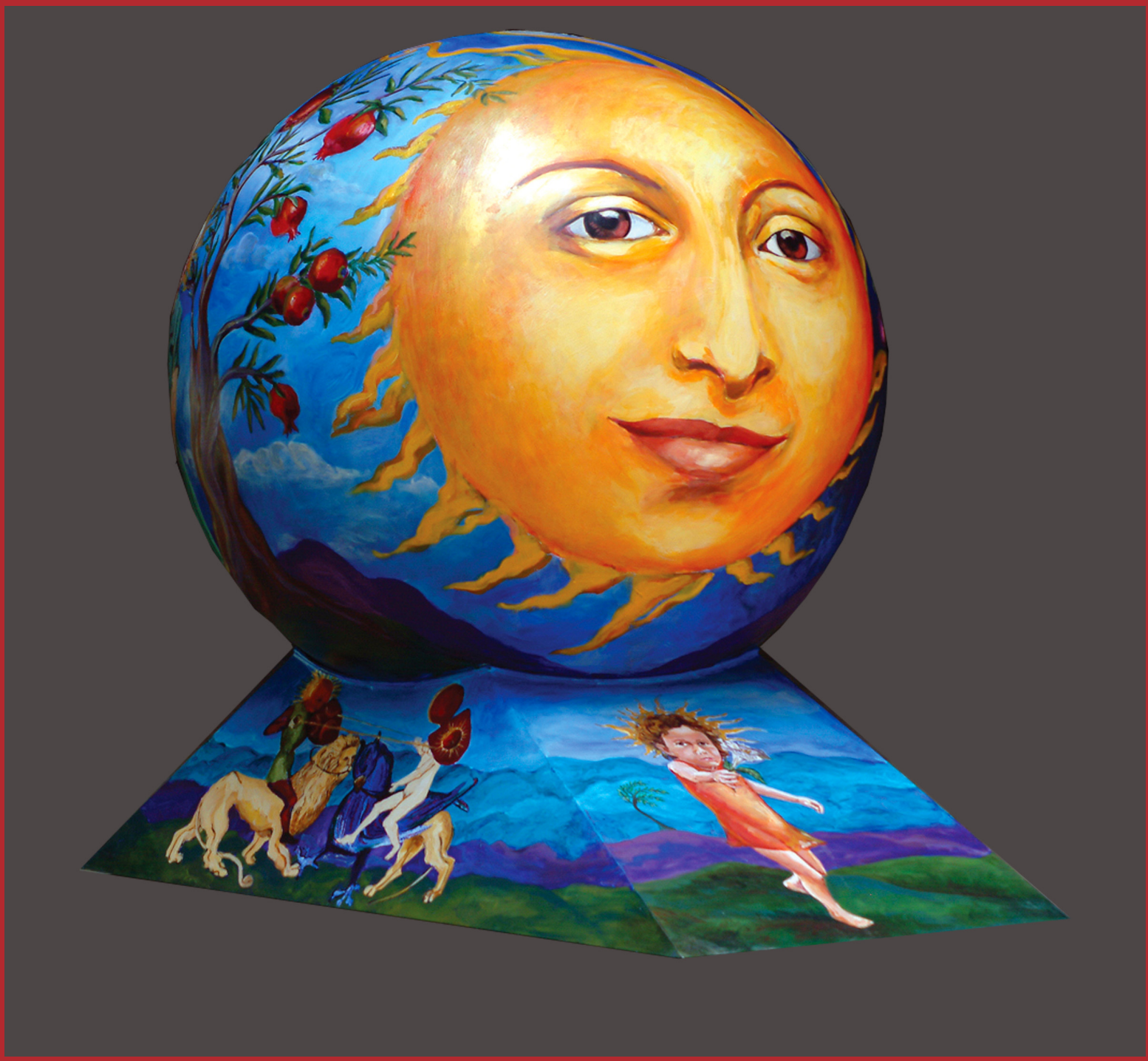
4.2(A) integrate a variety of ideas about self, life events, family, and community in original artworks

3.3(A), 5.3(B) compare/utilize cultural themes honoring history and tradition in American art

3.4(A), 4.4(B), 5.4(A) interpret ideas and moods in work, analyze personal artwork to interpret meaning

<u>This lesson aligns to Social Studies TEKS</u>

6.17(B) explain the impact of political boundaries that cut across culture regions



About the Artist

Susan Klahr (b. 1943) was born in the New York borough of the Bronx. Working as a painter, Klahr uses traditional techniques similar to those of great masters like Raphael and Correggio. Like old masters, Klahr's works always contain a strong narrative structure. Classically trained, Klahr attended the prestigious Arts Students League, received her BFA from City College of New York and her MFA from the University of Texas at El Paso. Klahr lives and works in El Paso, Texas.

About the Sol

Susan Klahr'sThe Shining Desert Suns: Giver and Taker of Life, explores duality, through binaries such as life and death, male and female. Klahr incorporates numerous symbols into the work, including both a female and male sun. The child on the base is the result of the union of both forces. Pomegranates and figs, which traditionally symbolize death and renewal in art, are also featured. The image depicted on the side of the base is also significant. Pulled from a 14th-century alchemy treatise, it features a conflict between masculine and feminine, represented by the sun and moon, riding a lion and the mythological griffin.

Classroom Discussion

- Show students The Shining Desert Suns: Giver and Taker of Life (available in MCAD image file, print out or project in powerpoint). Spend some time discussing, the work in an open forum. Encourage discussion by asking open-ended questions such as:
- What is the overall mood of this work? What emotions does it make you feel? Why?
- Can you tell the artist is interested in traditional techniques? How?
- How would you describe the landscape she has depicted? What season do you think it is? How does she let the viewer know?
- The artist has included a mythological or imaginary animal in her work. What are some other mythological animals you have encountered in stories and literature?

Language Arts Assignment

Students will write a short story, creating an original narrative based on Klahr's works using antonyms and personification.

1. Begin by displaying Susan Klahr's The Shining Desert Suns: Giver and Taker of Life for the class.
2. Explain how Klahr explores dualities that often are manifested as antonyms such as life/death, male/female. If necessary have students define an antonym and come up with examples.
3. Next discuss how Klahr uses personification for the large sun in her work, and also for the conflict between the moon and sun. If necessary have students define personification in literature and give examples of its visual use (art, advertising, films).
4. Using Susan Klahr's work as inspiration, students will create a written narrative story, myth or fable (have student's think of Klahr's work as the illustration of the action in their writing). Remind students that will need to use several sets of antonyms within the body of their story and also use personification. Have students use a graphic organizer to plan their story.
5. Have students write their story, making sure to include a title, beginning, middle and end.

<u>This lesson aligns to Language Arts TEKS</u>

5.19(A) generate ideas and plans for writing by using such prewriting strategies as brainstorming, graphic organizers

3.14(A)(B), 4.15(A)(D) , 6.15(A)(D) write to record ideas and to develop and refine ideas; write to entertain in short stories

3.17, 4.18 compose meaningful texts applying knowledge of grammar and usage to communicate effectively

Response Landscape

Have students paint a desert landscape to contrast with the lush landscape Klahr includes in her work.

Materials
Heavy paper
Pencils
Plastic cups filled with water
Paper plates
Acrylic or Tempera Paints
Brushes

1. Begin by having students draw a large circle on their paper, trying to fill as much of the paper as possible (younger students can trace their paper plates onto the paper). The circle will function as a "Sol" shape, so that students will be creating a response work.

2. Next, instruct students to use their paper plates as palettes, to mix colors. Their water cups will be used to clean brushes between colors.

3. Ask students to think of the desert. What kinds of plants, animals and landforms have they encountered in El Paso? Allow each student to fill in their Sol with a desert scene, reflecting their observations. When done, students should display their works together in classroom or hallway with a printout of Susan Klahr's The Shining Desert Suns: Giver and Taker of Life.

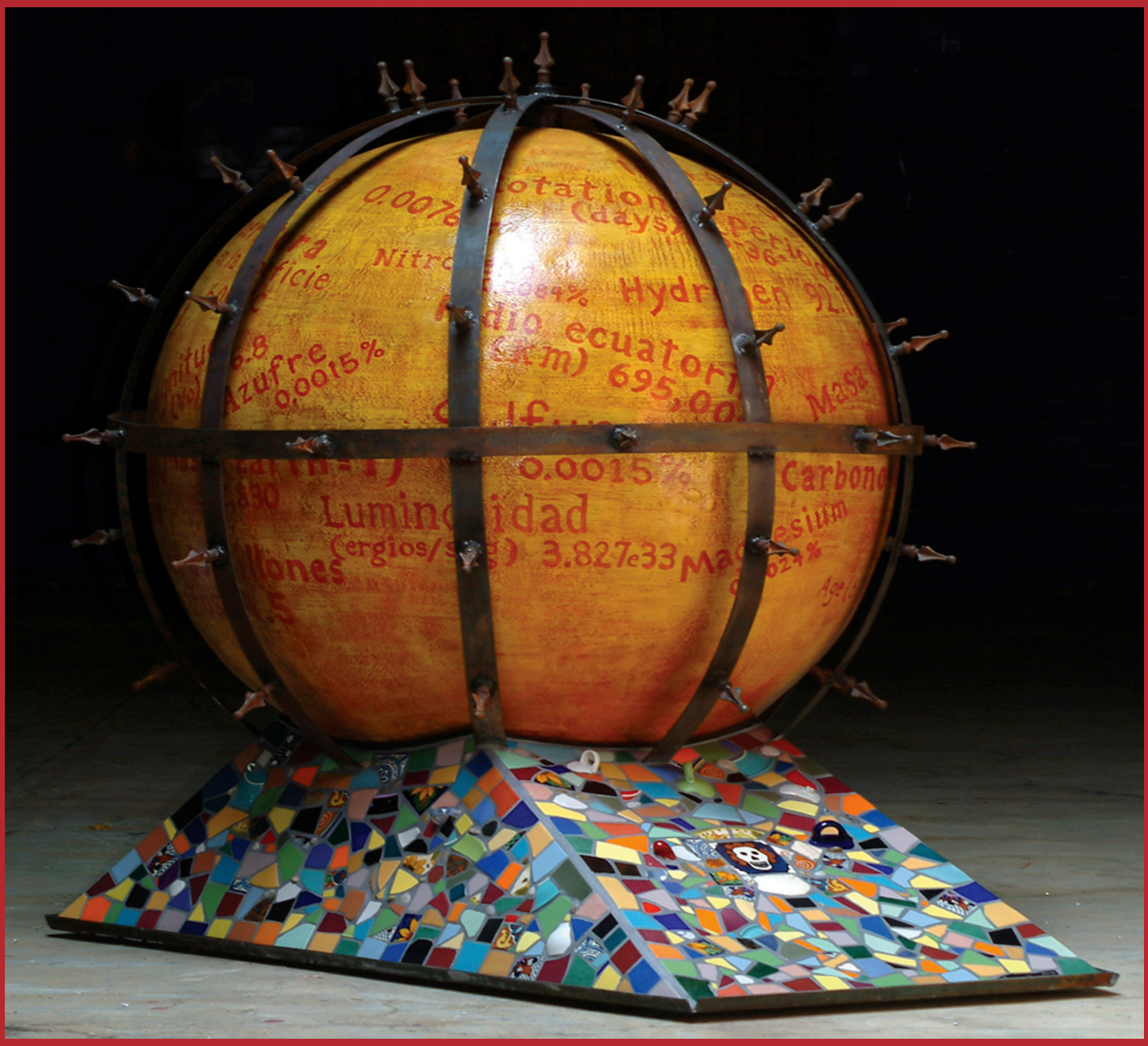
This lesson aligns to Arts TEKS

3.2(C), 4.2(B), 5.2(C) create/design original artworks using a variety of art materials used appropriately

3.2(A), 4.2(A), 5.2(A) combine information from direct observation, experience, and imagination to express ideas about self, family, and community

This lesson aligns to Arts TEKS

3.4(A), 4.7(B), 5.7(B) describe regions in the United States such as landform, climate, and vegetation regions that result from physical characteristics



About the Artist

Cesar Ivan (b. 1963) was born in El Paso, Texas. Working both as a painter and sculptor, Ivan's works are informed by a variety of influences including everyday situations, current events, life on the Border, science and social issues. Largely self-taught as a sculptor, Ivan lives and works in El Paso, Texas.

About the Sol

In Corona del Sol: Crown of the Sun, Cesar Ivan presents scientific facts about the Sun in both English and Spanish. Text swirling over the surface of the work reveals information such as the chemical composition of the sun, its surface temperature and circumference. The title is a play on both the latin word for crown and the astronomical term for the luminous plasma "atmosphere" of the Sun extending millions of kilometers into space. The metal armature encircling the work is mean to evoke both a crown and the armillary spheres that people once used to track the movements of stars and planets. Ivan covered the base in a mosaic of broken plates, cups and tiles which he equates to the diverse people who depend on the sun.

Classroom Discussion

Show students Corona del Sol: Crown of the Sun (available in MCAD image file, print out or project in powerpoint). Spend some time discussing, the work in an open forum. Encourage discussion by asking questions such as:

What influence does the sun have over daily life? The Seasons? Agriculture? Time?

How does the earth's atmosphere protect us from the sun? What are some effects of greenhouse gases?

What are some other facts about the sun you think the artist could have included in the work?

Before major scientific discoveries of the last 500 years, how did people explain the sun, its movements and its control over natural phenomena?

El Paso Sundial

Learn how to use latitute with your students to build a a working sundial at your school! Visit the National Aeronautics and Space Administration (NASA) website for this fun activity.

http://www.nasa.gov/audience/forkids/activities/A_Make_a_Sundial.html

Celestial Science

Combine art and science. Students will research facts about another celestial body including planets or the moon using the internet and library. After making a papier-mâché sphere, students will paint a model of the planet or moon they selected and also paint on fun facts they encountered in their research, similar to Cesar Ivan's work.

Materials
128 oz. Bottle of Glue
Water
Newspaper Strips
Round balloons
Plastic or Styrofoam bowls
Paper plates
Acrylic or Tempera Paints
Brushes

1. Have students inflate their balloons and tie the end.

2. In plastic bowls, students should mix 2 parts glue to 1 part water.

3. Students will take newspaper strips and dip or brush them on both sides with the glue mixture. Strips should then be placed on the balloon, covering all parts except the base. Allow to dry overnight.

4. Have students pick a celestial body and research facts about it. Some facts to research might be, but should not be limited to:

    - Distance from sun and earth
    - Atmospheric makeup
    - Temperature
    - Time of rotation and length of orbit
    - Axis of rotation
    - Origin of name

5. Once papier-mâché has completely dried, distribute paper plates, brushes and paint to all students. Students should first paint their sphere to look like the surface of the celestial body they have selected.

6. After base colors have dried, have students paint on their research facts.

7. Students can follow-up by presenting their work to class, or aligning the works together to create a classroom, or school hallway solar system.

<u>This lesson aligns to Science TEKS</u>

3.11(C), 5.12(C)(D) identify characteristics of the earth, moon planets and identify gravity as the force responsible for revolutions around the sun.

3.3(C), 4.3(C), 5.3(C) identify the natural world using models

3.4(A), 4.4(A) 5.4(A) collect and analyze information using computers

<u>This lesson aligns to Art TEKS</u>

3.2(C), 4.2(B), 5.2(C) create/design original artworks using a variety of art materials used appropriately

Art & Science—Making Sunprints

Combine art and science by making camera-less photographs using only sunlight and small objects. Sunprints or cyanotypes, are camera-less photographs using paper that has been coated with two compounds (Ferric Ammonium citrate and Potassium Ferricyanide) that make it sunlight-sensitive. When struck by ultra-violet light, these compounds undergo a reaction creating new compounds, which changes the color of the exposed areas from blue to white. Ultraviolet light is responsible for making your skin burn when left unprotected and overexposed to the sun.

When an exposed print is developed in water, the white areas (which have a chemical compound containing iron) turn blue as the iron oxidizes. The unexposed blue area is water soluble and washes away leaving the white paper showing through.

Materials

Water
Shallow plastic tubs or dark-room trays
Small objects with interesting shapes (leaves, twigs, keys, scissors, etc...)
Light-sensitive paper cut into sheets (available at craft and hobby stores)

1. With your students, collect small objects that will make interesting shadows. Students can bring a few small objects from home (the size of their hand or smaller) or you can use objects from your classroom. Explain the chemical process behind sunprints and role of ultra violet light.
2. Before leaving your classroom to go outside, talk about which objects will make nice shadows. Remind students that these are shadow prints. To make sure they understand the concept, ask them 'If you put a postcard on your sunprint paper, what would you get? Would you see what is on the card?' Make sure they understand that a postcard sunprint would only produce a white rectangle on the sunprint - just the outline of the object.
3. Instruct students to use their objects (brought from home or collected in or out of the classroom) to play with different compositions at their desk, thinking about design elements such as balance, pattern and line.
4. Once students have decided on a composition, they may go outside and sit down in the sun. They will need to spread out to avoid making shadows on each other's prints. Have the two or three trays of water set up outside and ready for rinsing prints.
5. Give each student one sheet of light-sensitive paper. Make sure the students keep the paper face (blue side) down held against their body or under their jacket and out of direct light until ready for use. Have the students quickly re-arrange their objects on top (blue side up) of the light-sensitive paper.
6. Once objects have been placed on the paper, do not move either the objects or the paper. Leave the compositions out in the sun for two to three minutes. The paper will turn almost white when exposed sufficiently. Depending on the available sunlight, the paper will be ready in as little as 30 seconds or may take up to a few minutes.
7. When the paper is almost white, instruct students to slide the sunprint paper out from underneath their objects and quickly submerge it in the tub of water. Gently swish the paper around for about 30 - 60 seconds. The picture will turn lighter when placed in the water.
8. Place the washed print on a flat surface or paper towel to dry. As it dries the picture will darken into a deep blue.

This lesson aligns to Science TEKS

3.11(D), 4.11(C) describe characteristics/role of the sun

This lesson aligns to Art TEKS

3.2(C), 4.2(C), 5.2(C), invent and explore ways to produce prints/photographic prints using a variety of art materials appropriately

3.1(B), 4.1(B), 5.1(B) discuss art principals such as emphasis, pattern, rhythm, balance, proportion and unity.